

injector after Null
Hsien-Yu CHENG Solo Exhibition

鄭先喻 個展

2021.03.27 - 07.04

@TAIPEI FINE ARTS MUSEUM, Gallery 3A

@臺北市立美術館, 3A展覽室

延續2017年個展『injector before Null』中作品{sandbox}的概念，試圖用空白的展覽空間，藉由攔截與轉址觀眾行動裝置電信商的通訊訊號以得到臨時號碼，再以簡訊傳達文字訊息去闡述以及導引觀眾去窺探數件被認為不在場的作品，文字內容多為關於“人們相信但始終無法確認，卻又覺得存在的事物”。

本次展覽藉由“似有非無”作為後續的發想，以被觀看事物的變動性作為主軸，其中作品會有{de centralize}、{discharged what you charged: room edition}與其他一至二件作品，其中{discharged what you charged: room edition}也將上次個展『同化者：Assimilator』中的作品重新更新，以強化觀者對於時間與空間的存在性，在其他作品中，也以觀看者的行為作為空間中物件行為的觸發與呼應機制，進而去強調在未有人類觀察行為下，周遭物質所產生的變動，以及人對於觀察與發現後所產生對於事件、物件、現象的定義之間的關係，以此呼應前次展覽『injector before Null』所希望討論的概念。

其中作品{de centralize}，以區塊鏈的加密方式去討論利用點對點串接性的資訊紀錄方式去詮釋其變動性與人對於被記錄物質的單一獨特性以及唯一並不可竄改的性質，裝置利用煙霧在一定空間中的變化，再藉由電腦視覺辨識，去紀錄煙霧變動，不同的變動參數在經由區塊式的演算方式去產出獨一無二的非同值代碼（Non-Fungible Token），去凸顯或是討論人類所建構的網路世界、或是自然界中所有的共識主動性（Stigmergy）的機制，並且呼應區塊鏈技術特性，這種機制最早是在自然界昆蟲的社會結構與運作方式中發現，當一定數量下的單獨個體在一個龐大的環境下所產生的運作機制，而在資訊快速以及網路連結越來越密切的人類社會，當主體的意識或是感知因為連結性的增加，無意識下產生的許多共通性與思考方式，人的行為與反應是否也因為使用網路的行為而產生一定程度的機械性，以及思想上的獨立性是否也會逐漸削弱。而作品 {discharged what you charged: room edition}，也藉由剝奪現代人日常生活所必須的行動通訊裝置與限制人在一定時間內的自由去增加觀眾對於感官與對於時間認知的體會，因為限制與等待時間倒數的狀況下，因為關注時間的流逝而改變對於時間的認知。延續2017年的作品 {sandbox}，藉由不在場的作品去凸顯想像力，也利用電波訊號，去強調一件不可視的物質一直都存在，但因為人類的發現，進而去定義後，人才開始意識到它的存在，其中較為關聯的作品 {invariable variation} 也如作品名稱一樣，恆定中的變化，賦予機械被觀看時而靜止，不被觀看時而變動的特定行為，藉此去呼應這次展覽『injector after Null』，在人定義許多事物或是在許多事物因為人的發現並歸類後，對於人類所相信的事，從還無法應證到應證之後，我們藉由想像力去突破以及實現許多原先以為的幻象，以及達到一定的科技、經濟、文化上的應用後，去討論人對於真實性與永恆性的認知，以及人作為擁有對於自然有的最大影響力的生物，是否需要更加小心的去應證人類當今所創造的任何事物，又或是不經意的讓時間與自然環境的帶動下，不斷的重生與死亡。

“知道與創造之後，是否為永恆的。”

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'injector after Null' takes as a starting point the artwork 'sandbox', presented as part of Hsien-Yu CHENG's 2017 solo exhibition 'injector before Null'. By intercepting and redirecting radio signals from the audience's mobile devices provided by local carriers, 'sandbox' sought to make use of the empty exhibition space to obtain a temporary phone number by which SMS messages fabricated in vitro are transmitted in order to guide the audience to explore several works apparently absent from the site. Most of the text messages are concerned with "things that seem to exist even if the viewer cannot verify their existence from beginning to end".

Inspired by this idea of "seemingly existing things", injector after Null presents a set of works that explore the variability of the things seen, including de centralize, discharged what you charged: room edition, invariant variation and sandbox. As a revision of the work presented in CHENG's 2020 solo exhibition 'Assimilator', 'discharged what you charged: room edition' is designed to reinforce the viewer's awareness around the perceptual experience of time and space. In the other installations that form 'injector after Null', the objects distributed in the space perform and/or react according to the viewer's behaviour, operating, therefore, as triggering and echo mechanisms. This brings to the fore the different variations of the surrounding substances often overlooked by humans as well as the observation and discovery of the predetermined interrelationships between events, objects and phenomena. It is in this sense that 'injector after Null' invokes the concepts and preoccupations initiated in the previous solo exhibition 'injector before Null'.

de centralize employs the technique of blockchain encryption to elaborate the shared data by peer to peer and aims to interpret its variability, particularly the variability of recorded substances and the nature of falsification. Assisted by computer vision detection, this installation records the ever-changing fog enclosed in the space, from which the different parameters of variation will produce a unique, Non-Fungible Token by means of blockchain computing. This not only serves to examine the stigmergy mechanism present in Nature or in the artificial cyber world constructed by human beings, but it also responds to the very nature of public blockchain. Stigmergy was first discovered in the social structure and network of insects in Nature as the operating mechanism generated by a certain amount of individuals in an enormous environment. Likewise, in human society, the transaction of information becomes faster than ever among people who are connected more and more closely on the Internet. When a subject's consciousness or perception is reinforced due to an intensive bond, s/he will, unconsciously, behave and think commonly in various determined ways. Thus, the work questions if human beings will to some extent cultivate a mechanical pattern of behaviour and reaction, and further, if independent thinking will be gradually weakened. As for discharged what you charged: room edition, the artist deprives the audience of both mobile communication devices and freedom for a certain period of time, raising questions about the indispensability of such devices in modern daily life and positioning the viewer to reorient his/her cognition towards the perception of time and space. Sandbox, on the other hand, is an extension of a previous work completed in 2017 that foregrounds the importance of imagination through the (potential existence of) works out of site. This installation also employs radio signals that emphasize the presence of the invisible substances which, after being discovered and defined, come into form in our consciousness. As implied particularly by its title, invariable variation is endowed with a specific pattern of mechanical movements: it remains still while being watched and moves when it is ignored, an operation that actually echoes the signification of the exhibition title(?) injector after NULL. When discovered, defined, verified and further categorized by human beings, things are able to come into existence. Imagination allows us to see through the things presumably taken for illusion and apply them to reach a certain level of technology, economy and culture. As the most influential creature over Mother Nature, we have to examine and put into question our recognition of the ideas of veracity and eternity. Shall we be more wary or vigilant in approving and accepting every human creation nowadays? Or shall we instead just let these phenomena be carried away driftlessly by the tide of time and natural surroundings, by the endless cycle of death and rebirth?

"Knowledge and creation would lead us to the path of eternity."